

Additional Exercises to  
**ELEMENTARY  
HARMONY**

BY

C. H. KITSON



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*Additional Exercises to*  
**Elementary Harmony**

*By* C. H. KITSON





# Additional Exercises to ELEMENTARY HARMONY

*By* C. H. KITSON

Professor of Music, University College,  
Dublin; Senior Professor of Theory, Royal  
Irish Academy of Music



1926

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## PREFACE

One of the greatest mistakes in teaching Harmony is to attempt to get over the early work quickly. If the foundations are unsound, further progress will be hampered at every turn. It is my experience that the average student should spend a year over the ground covered by my Elementary Harmony Part I. To meet a general wish, I have compiled the present volume of Additional Exercises to be used in conjunction with it. The Exercises in each Chapter are to be used in reference to the Chapters of the same number in Part I.

C. H. K.

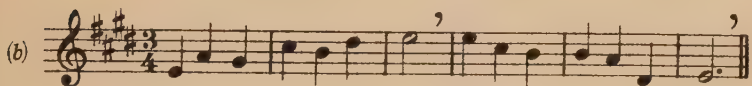
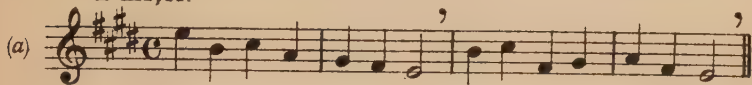
London, 1925



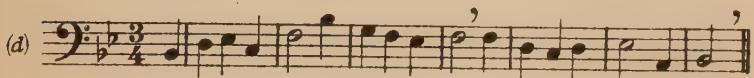
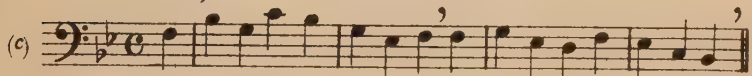
## CHAPTER I.

1. Take down the following from dictation, or name the degrees of the scale as played. The tonic chord should be played before each test. In dictation play each phrase separately twice or three times. The Comma marks the end of a phrase.

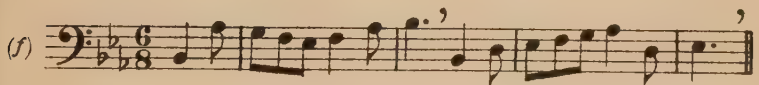
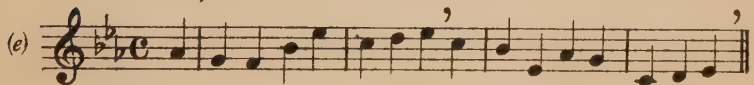
E major.



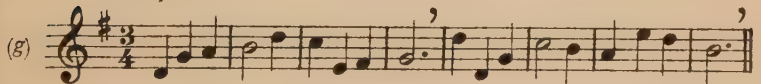
B flat major.



E flat major.

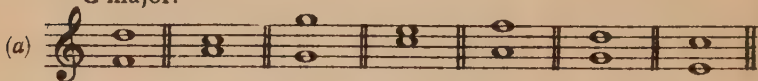


G major.



2. The tonic chord being given, and the interval played, state what the sounds are, or write them down.

C major.



G major.



B flat major.



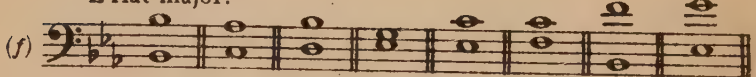
D major.



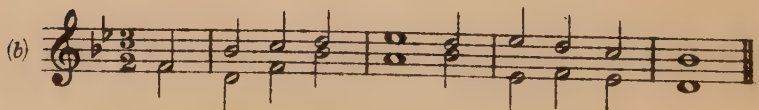
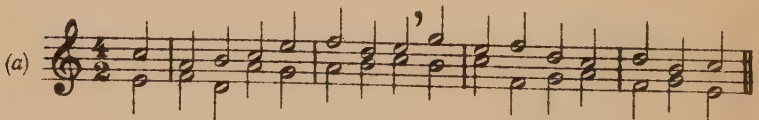
A major.

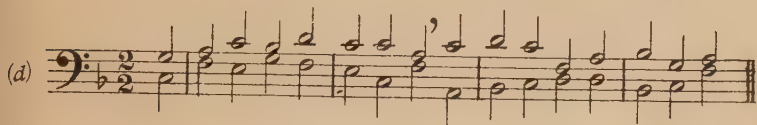
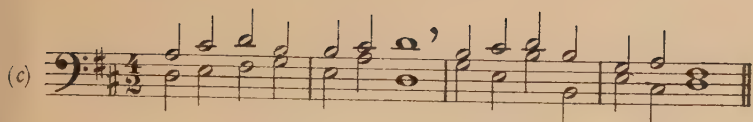


E flat major.

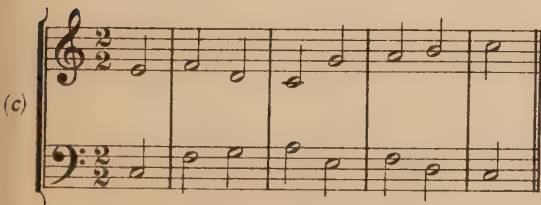
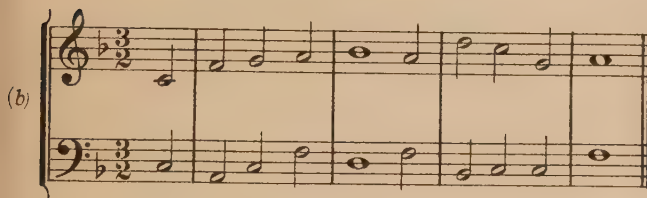
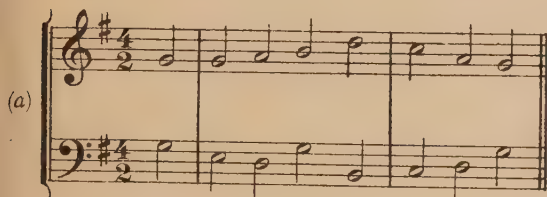


3. Take down the following from dictation; about four intervals should be played at a time.





4. Take down the following from dictation:



## CHAPTER II.

1. Take down the following chords from dictation. Put in the bass and soprano first. The tonic chord is to be given before each chord.

G major.

(a)

Exercise (a) shows a sequence of G major chords in two staves (treble and bass clef). The chords are written in a simplified manner, with some notes appearing as pairs or groups, likely for dictation purposes. The key signature has one sharp (F#).

F major.

(b)

Exercise (b) shows a sequence of F major chords in two staves (treble and bass clef). The chords are written in a simplified manner, with some notes appearing as pairs or groups, likely for dictation purposes. The key signature has two flats (Bb, Eb).

2. Take down the following chord progressions from dictation.

Exercise 2 shows a sequence of chord progressions in two staves (treble and bass clef). The chords are written in a simplified manner, with some notes appearing as pairs or groups, likely for dictation purposes. The key signature has two flats (Bb, Eb).

3. Add parts for Alto and Tenor.

Exercise 3 shows a sequence of chord progressions in two staves (treble and bass clef). The chords are written in a simplified manner, with some notes appearing as pairs or groups, likely for dictation purposes. The key signature has two flats (Bb, Eb). The exercise is divided into three sections labeled (a), (b), and (c).

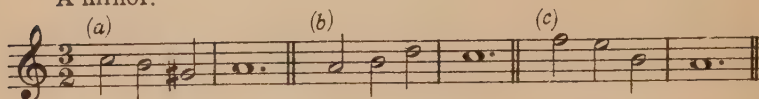




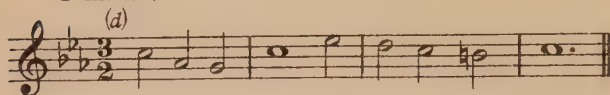
## CHAPTER III.

1. Take down from dictation the following. The tonic chord is to be played before each phrase.

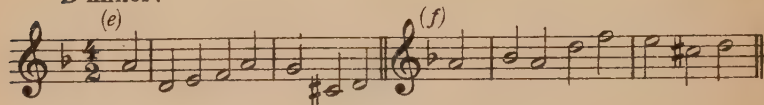
A minor.



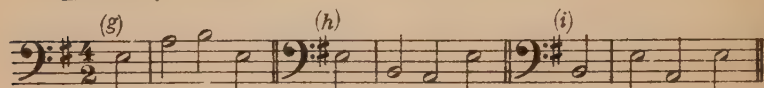
C minor.



D minor.

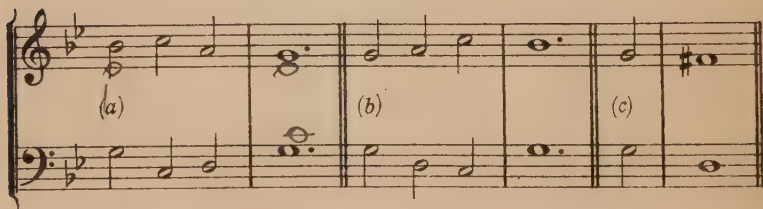


E minor.



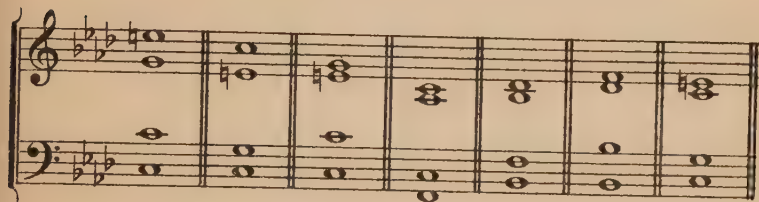
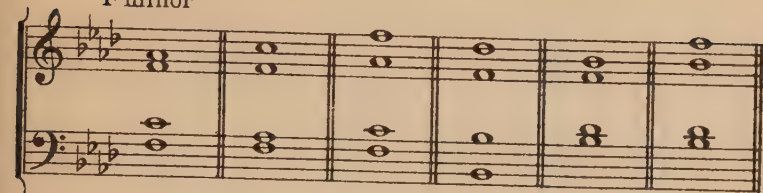
2. Take down the following from dictation:

G minor.

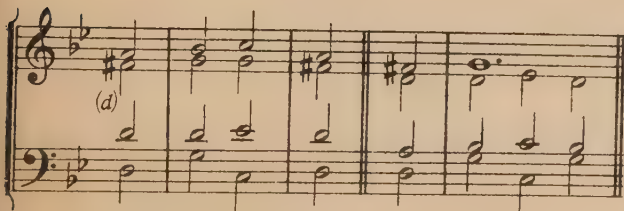
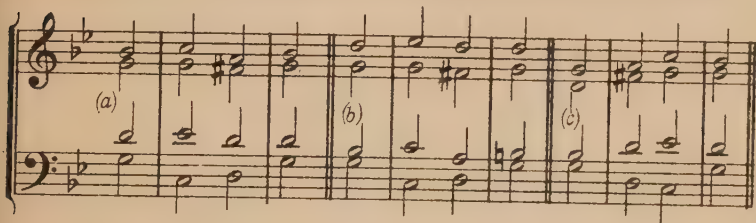


3. Take down the following chords from dictation.

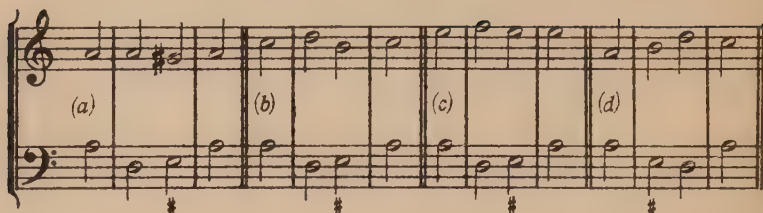
F minor



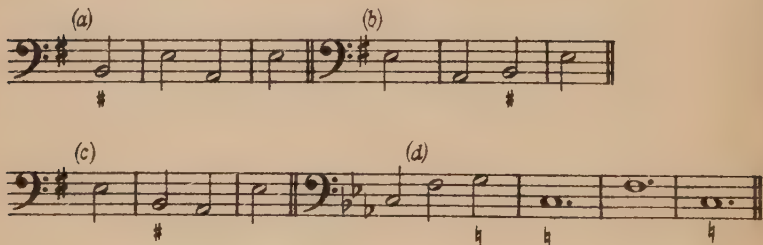
4. Take down the following chord progressions from dictation.



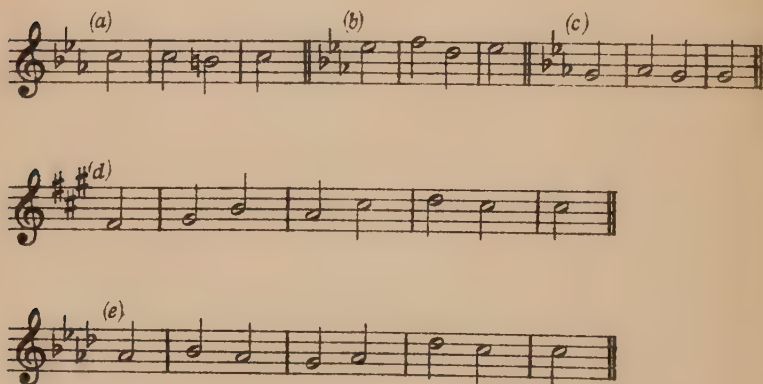
5. Add parts for Alto and Tenor.



6. Add parts for S. A. T. (add S. first).



7. Add basses to the following soprano parts: then add A. and T.



## CHAPTER IV.

### EAR TESTS.

Chords I, II, IV, V and VI in the major key, and chords I, IV, V and VI in the minor key are now available. Students must be able to recognize them at once when played.

The ear must be trained to listen to the *bass*.

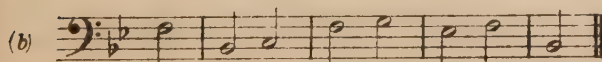
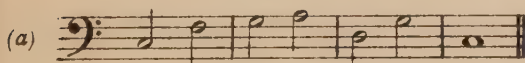
The chords can be identified by the position of the bass in reference to the Tonic. Remember also:

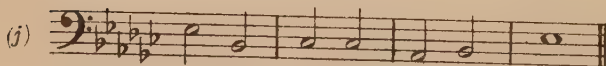
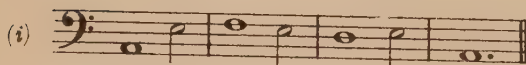
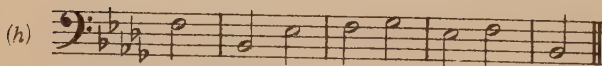
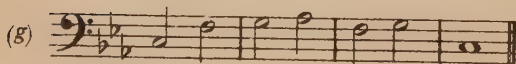
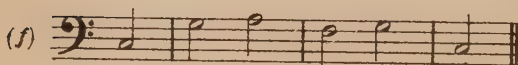
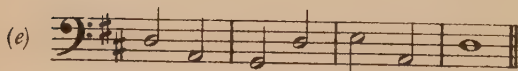
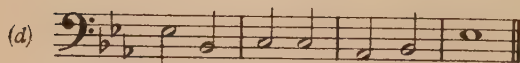
(a) In the major key, I, IV, and V are major chords, II and VI are minor chords.

(b) In the minor key, V and VI are major chords, I and IV are minor chords.

(c) V contains the Leading Note.

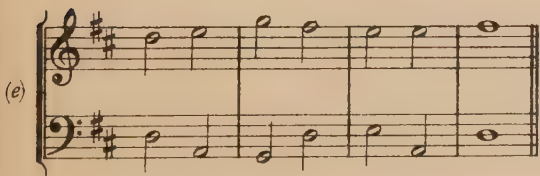
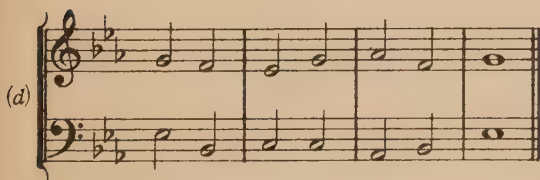
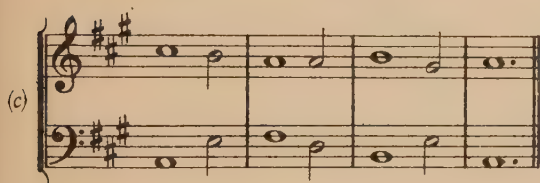
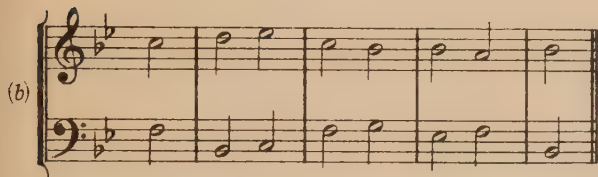
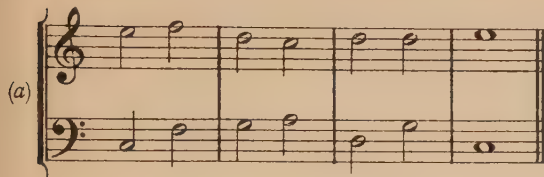
1. Take down from dictation the following basses. Also name the degree of the scale of each sound. The tonic chord is to be played before each test. The time signatures are not added. They are  $\frac{2}{2}$  or  $\frac{3}{2}$ .

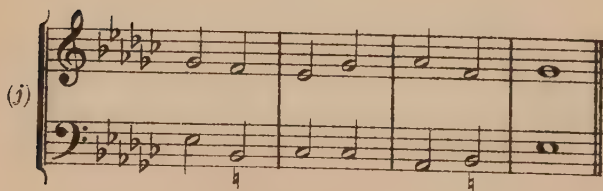
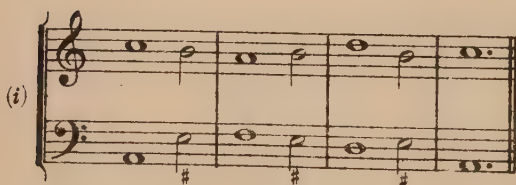
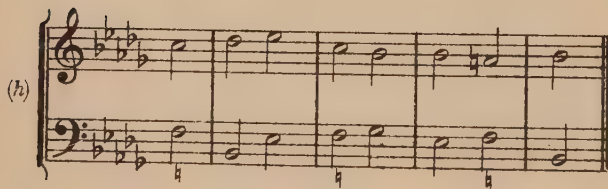
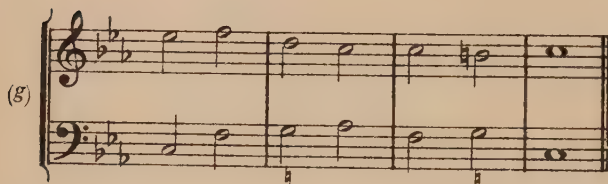
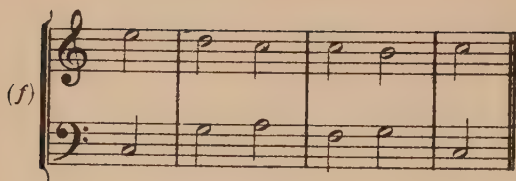






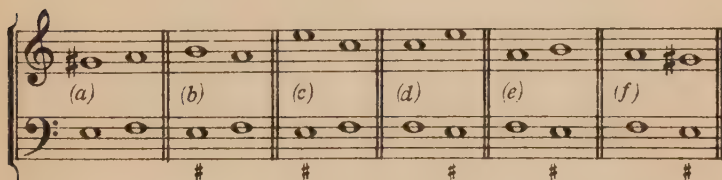
2. Take down the following from dictation.



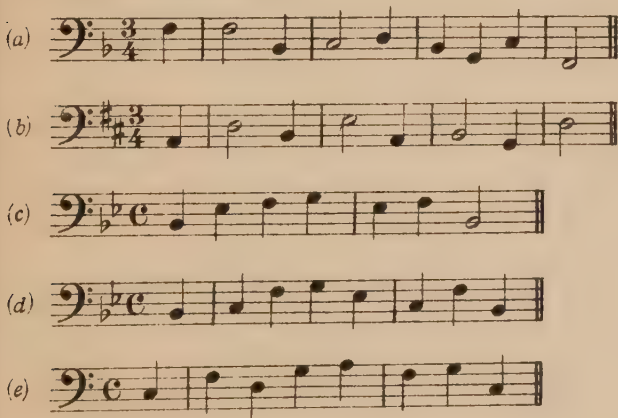


3. When the above are completed and corrected add parts for A. and T.
  4. The completed and corrected score should be played by the teacher, the pupil naming every chord as played; For example, in the first exercise I, IV, V, VI, II, V, I.
  5. Having sounded the tonic chord, the teacher should play any chord so far discussed in the major and minor key, the pupil naming it immediately.
- [Students find it difficult at first to think in chords. They should memorize such progressions as those given on pp. 31-32 in Pt. I, and then try to visualize them, and write them down from memory.]
6. In proceeding from chord V to VI or vice versa in the minor key, double the root in V, and the major third in VI.

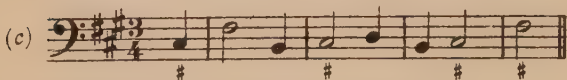
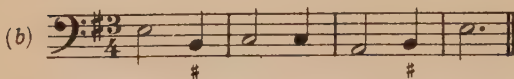
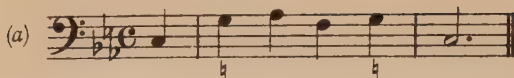
Add parts for A. and T.



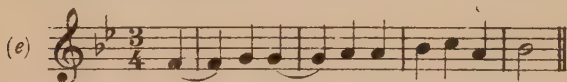
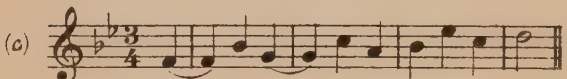
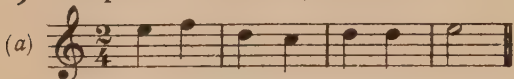
7. Add parts for S. A. T.



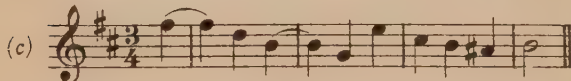
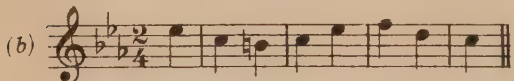
## 8. Add parts for S. A. T.



## 9. Add parts for A. T. B. (Bass first).



## 10. Add parts for A. T. B.

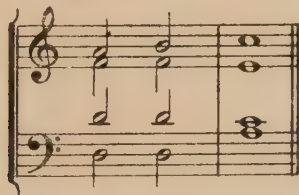


## CHAPTER V.

## FIGURING A BASS IN THE MAJOR KEY.

The following points should be kept in mind in figuring a bass:

1. Avoid IIIa, IIIb, and VIIa for the present.
2. Roots rising a second (both chords being in root position) are good, except when involving IIIa and VIIa. Always figure the third and seventh of the scale  $\frac{6}{3}$ , the fifth degree  $\frac{5}{3}$ .
3. Roots falling a second (both chords being in root position) are poor, except VI to V, and occasionally V to IV, (the latter arranged as on p. 20, Pt. I.)
4. Roots rising a third (both chords being in root position) are better from a strong to a weak accent, rather than from a weak to a strong one (exclude III and VII).
5. Roots falling a third (both chords being in root position) are good (exclude III and VII).
6. Roots rising or falling a fourth or fifth are good (exclude III and VII).
7. When the bass leaps a fourth or fifth both chords should *generally* be in root position; there are, however, exceptions.
8. When the bass *rises* a third, it is generally weak to figure *both* notes  $\frac{6}{3}$ . Hence this is not given in the table below, except in one case.
9. Generally follow VIIb. by Ia or Ib. Sometimes the effect of VIIb - VIa is good, specially when preceded by IIa.

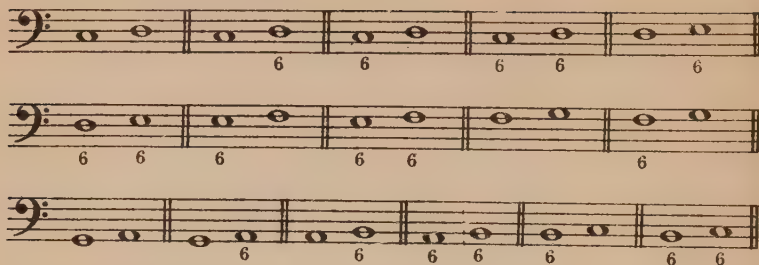


10. VIIb to Va is weak. Va to VIIb is good (strong to weak).

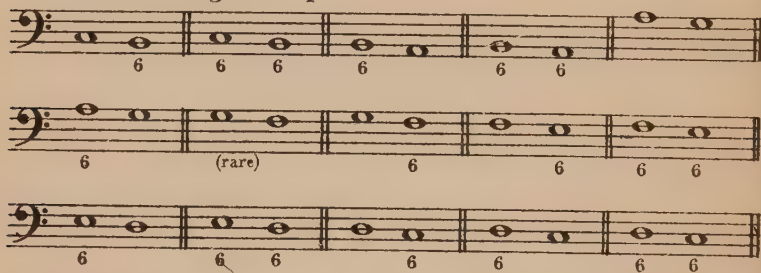
The following table of progressions should be carefully noted, and the teacher should play the chords. The particular choice will depend upon the context.

Key C major.

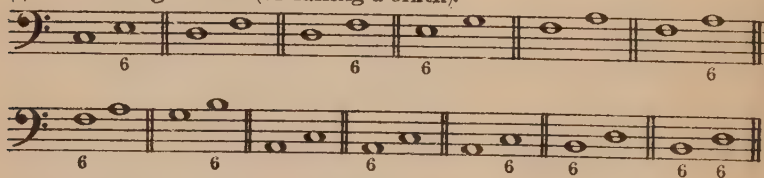
(a) Bass ascending one step.



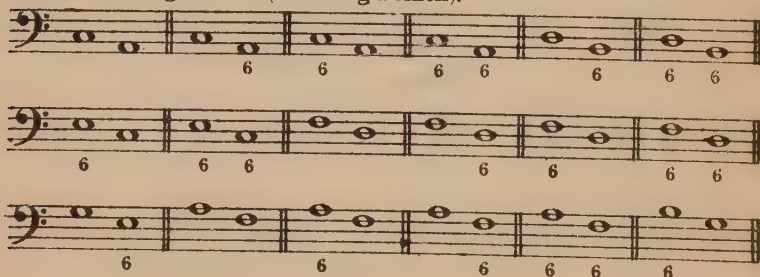
(b) Bass descending one step.



(c) Bass rising a third (or falling a sixth).



(d) Bass falling a third (or rising a sixth).





(e) Bass rising a fourth (or falling a fifth).



(The progressions are always better when both chords can be in root position.)

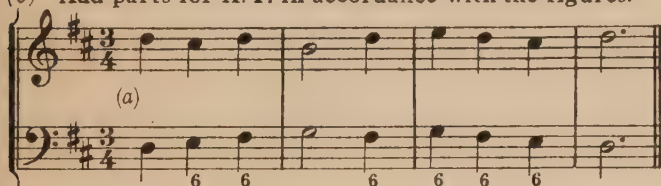
(f) Bass rising a fifth (or falling a fourth).

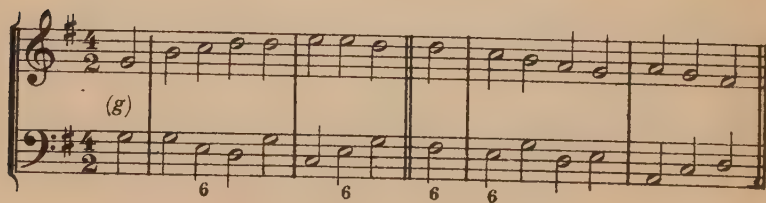
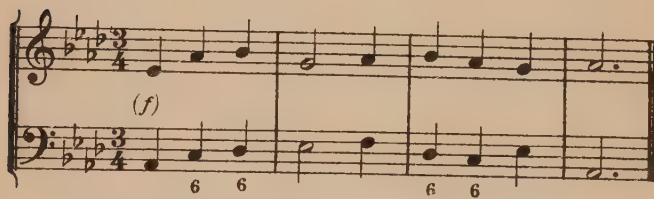
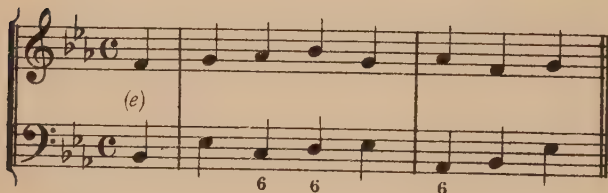
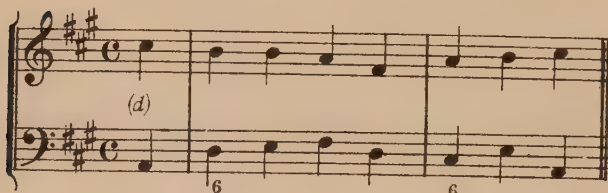
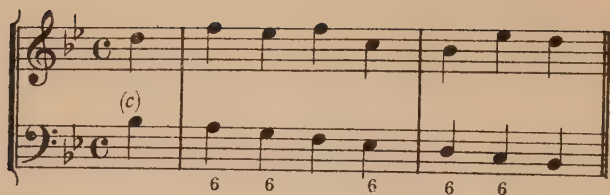


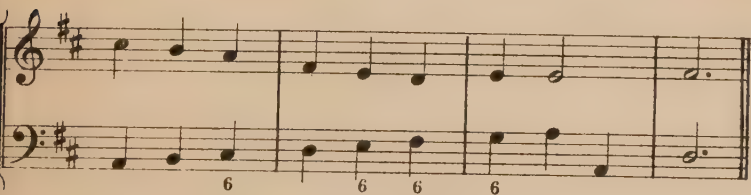
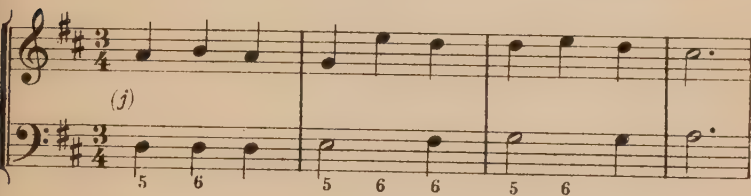
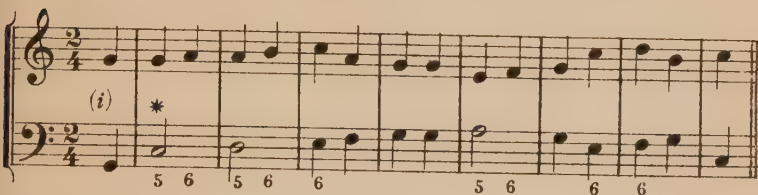
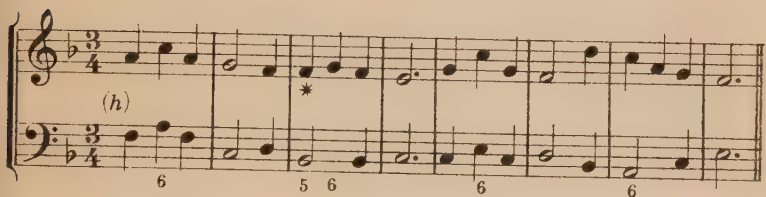
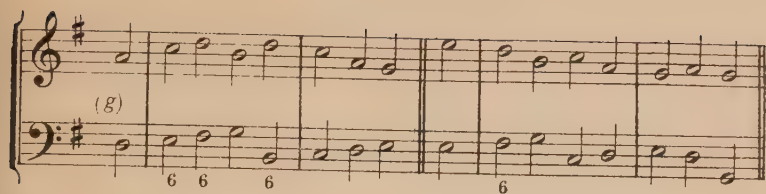
(The progressions are always better when both chords can be in root position.)

### EXERCISES.

- 1 (a) Take down the bass from dictation.
- (b) Take down bass and soprano from dictation.
- (c) Add parts for A. T. in accordance with the figures.







\* This indicates that first a  $\frac{5}{3}$ , then a  $\frac{6}{3}$  is to be used on the same bass note.

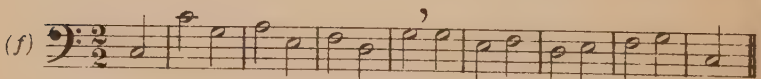
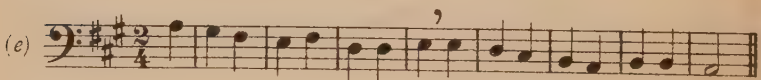
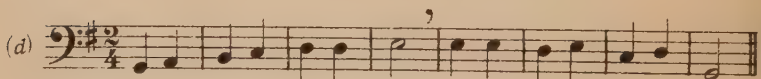
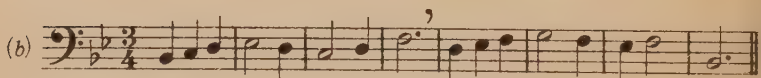
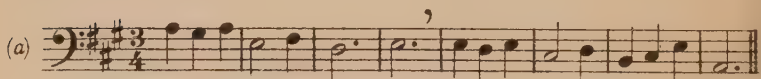
2. The corrected (c) should be played by the teacher, the pupil naming the chords immediately, as for example, the first exercise in D major, Ia, VIIb, Ib, IVa, Ib, IIb, Ib, VIIb, Ia.

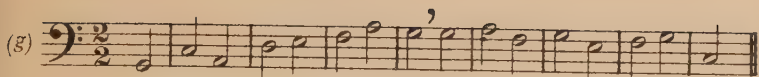
3. (a) Take down the following basses from dictation.

(b) Figure them.

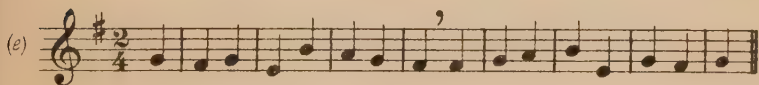
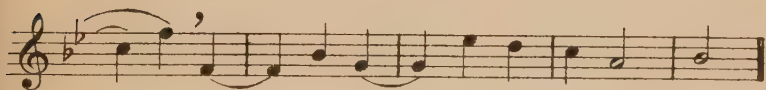
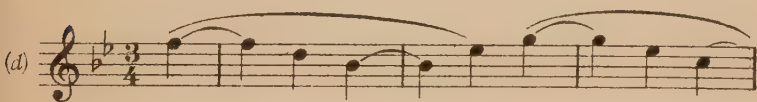
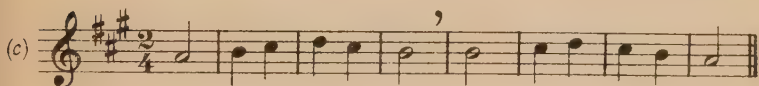
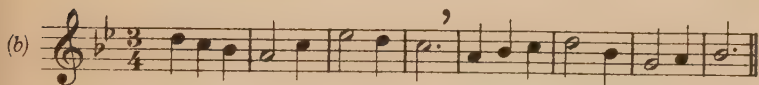
(c) Add parts for S. A. T.

(d) The teacher will play the corrected (c), the pupil naming the chords.





4. (a) Add basses and figure them.  
(b) Complete the four parts.



## CHAPTER VI.

1. Note the chords used in this chapter are:—

Ia, Ib, IIb, IVa, IVb, Va, Vb, VIa, VIb, VIIb, all derived from the harmonic minor scale. The student must be able to recognize at once any of these chords when played. Here is the complete list for the teacher's use. The arrangement of the upper parts should be varied in giving ear-tests.

A minor.

Ia Ib IIb IVa IVb Va Vb VIa VIb VIIb

## FIGURING A BASS IN THE MINOR KEY.

(1) In this chapter the harmony is derived exclusively from the harmonic minor scale.

(2) IIa, IIIa, IIIb and VIIa are to be avoided.

(3) The following figurings are fixed:—

A minor.

#6 6 # 6

(4) Refer back to principles of chord progression given in the previous chapter.

(5) IIb is best followed by Ia, Ib, Va or VIIb.

A minor.



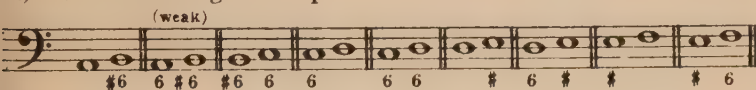
(6) VIIb is best followed by Ia or Ib. Va to VIIb is good from strong to weak.

(7) Remember the seventh degree of the scale requires an accidental— (Students are very careless in this respect, and greatly increase their difficulties by being so).

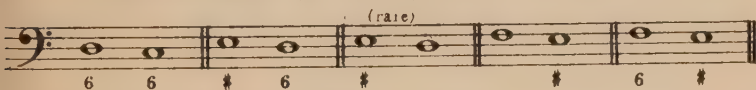
The following table of progressions should be noted:—

Key A minor.

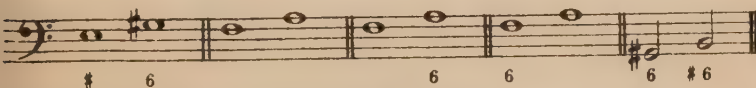
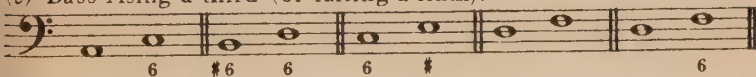
(a) Bass ascending one step.



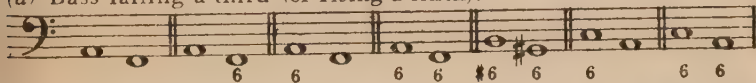
(b) Bass descending one step.



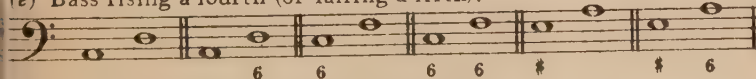
(c) Bass rising a third (or falling a sixth).



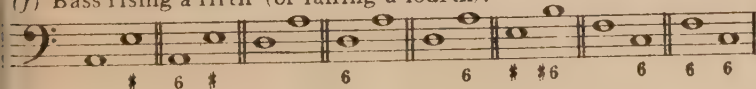
(d) Bass falling a third (or rising a sixth).



(e) Bass rising a fourth (or falling a fifth).



(f) Bass rising a fifth (or falling a fourth).



(2) Exercise (8) on page 53 of Pt. I. may be used as an ear-test.

(a) Take down the basses from dictation.

(b) The teacher should play the corrected workings, the pupils naming the chords.

(3) Add parts for A.T.

(a)

3/4

#6 6 6 6 6 #6 # #

(b)

2/4

6 6 6 #6

(c)

3/4

6 6 6 6 6 #6

(d)

2/4

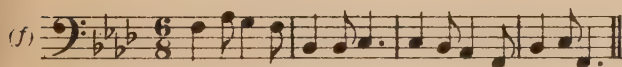
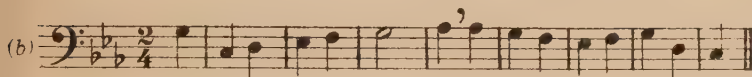
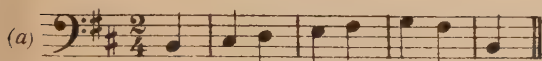
6 6 6 #6

(e)

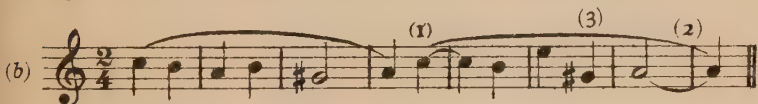
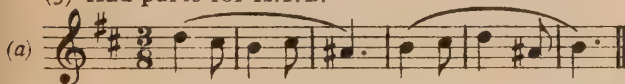
2/4

6 #6 6 6 #

(4) Figure the following basses, and then add parts for S.A.T.



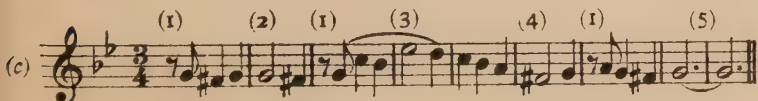
(5) Add parts for A.T.B.




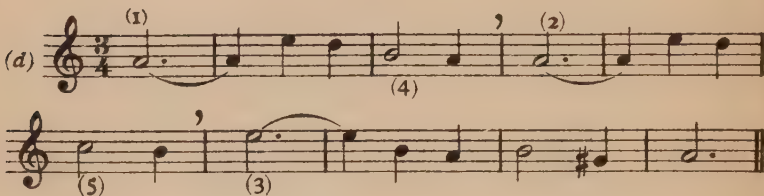
(1) Let the added parts rest here, and enter with a new chord on the first beat of the next bar.

(2) Plagal extension of Cadence.

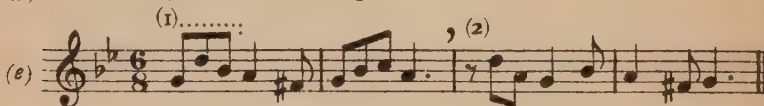
(3) Use VIIb.



- (1) Let the added parts enter on the beat.  
 (2) Half close: feminine (final chord on weak beat).  
 (3) Plagal close: feminine (final chord on weak beat).  
 (4) Deceptive Cadence: feminine (final chord on weak beat).  
 (5) Plagal extension. Rhythm:- 



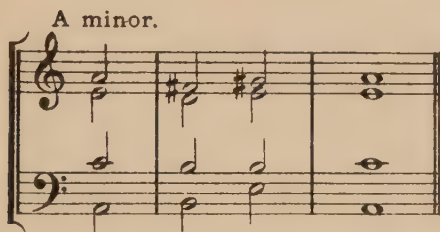
- (1) Begin on second beat with Ia, proceed to IVa on third beat.  
 (2) Begin on second beat with VIa, proceed to IVa on third beat.  
 (3) Begin on second beat with Va, proceed to Ib on third beat.  
 (4) False close, feminine ending.  
 (5) Half close, feminine ending.



- (1) One chord.  
 (2) The same chord ♭ to — is good between the end of one phrase, and the start of a new one.

## CHAPTER VII.

The use of the major sixth and minor seventh of the scale as harmony notes, derived from the melodic minor scale, considerably adds to the vocabulary of the minor key, for example, Ia to IIa with the perfect fifth, but the latter must be followed in a particular way.



Compare therefore the examples in Pt.I. on pp.56-57 with the table given in this book on p. 23.

(I) Add parts for A. and T.



(b)

2. Add parts for A.T. B.

(a)

(b)

(c)

3. Figure the basses, and add parts for S.A.T.

(a)

(b)

(c)

## CHAPTER VIII.

1. Add parts for A. and T., introducing passing notes here and there.

(a)

6 6 6 5

6 6

(b)

6

6



(c)

6

6 6- 6 6 5 6

2. Add parts for A.T.B., introducing passing notes here and there.

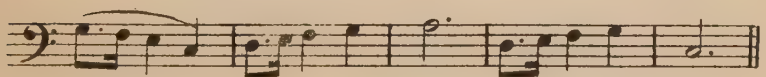
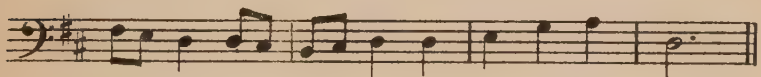
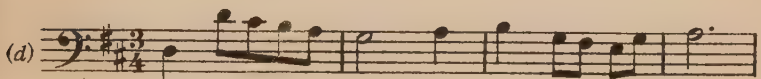
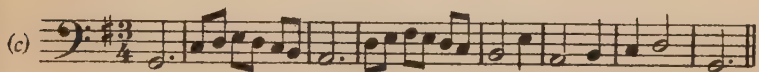
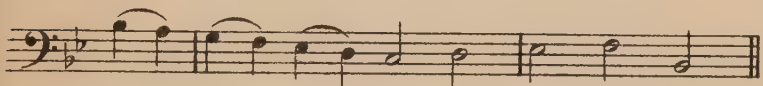
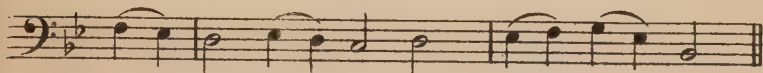
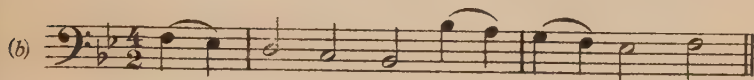
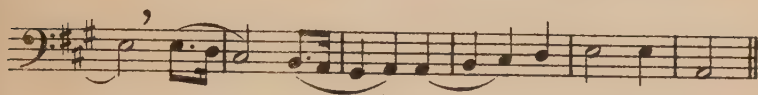
(a)

(b)

(c)

(d)

3 Add parts for S.A.T., introducing passing notes.



## CHAPTER IX.

1. Add parts for A. and T., introducing passing notes here and there.

(a)

# 6 6 #

6 # 6 6 6 #

(b)

# 6 6 6 #

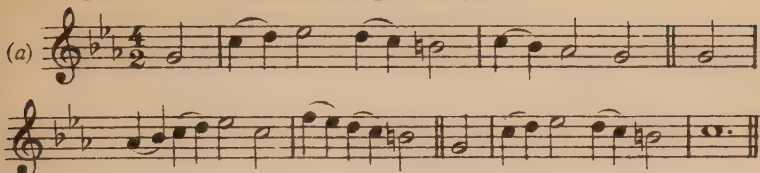
(c)

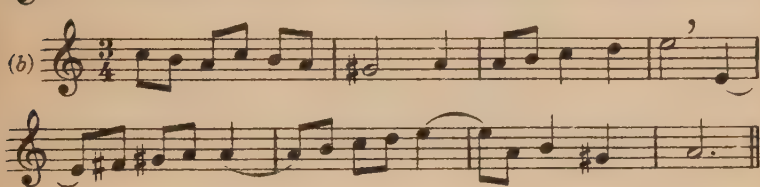
6 # # 6 6 #

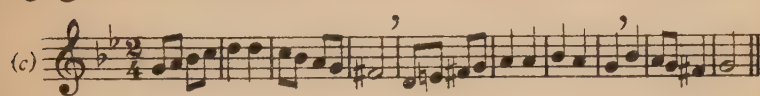
(d)

6 #

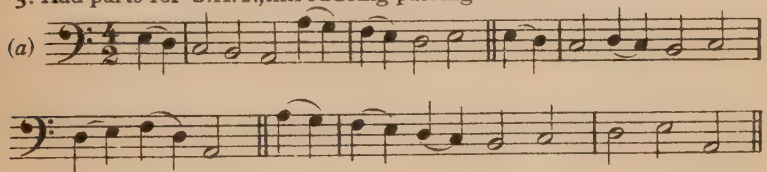
## 2. Add parts for A.T. B., introducing passing notes.

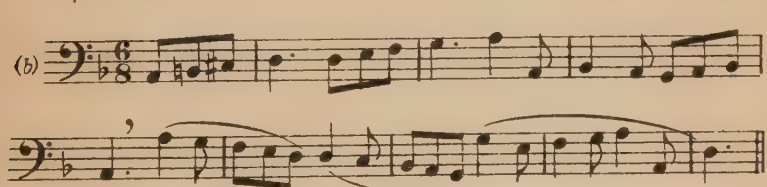
(a) 

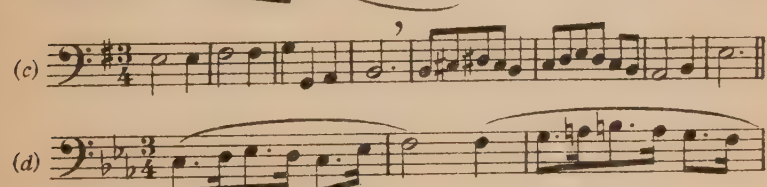
(b) 

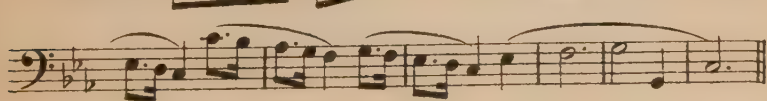
(c) 

## 3. Add parts for S.A.T., introducing passing notes.

(a) 

(b) 

(c) 

(d) 

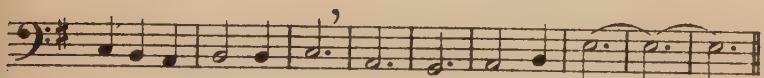
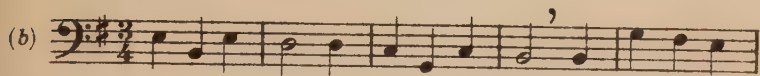
## CHAPTER X

1. Add parts for A.T.

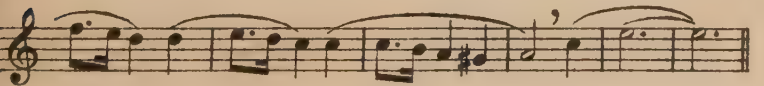
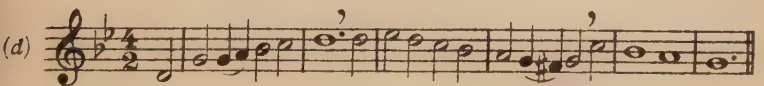
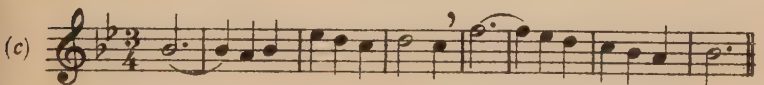
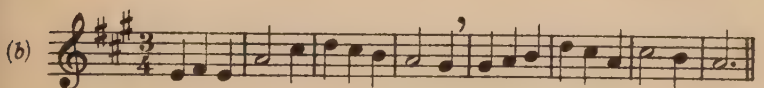
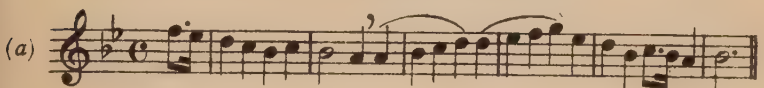
(a)

(b)

2. Add parts for S. A. T.: introduce passing notes.



3. Add parts for A. T. B.: introduce passing notes.



## CHAPTER XI.

I. Add parts for A. and T.: observe the figuring.

(a)

7 6    5 2    7 6    6 5    5 2    5 2

6 5

*Note.*

(1) 7 6 = 7 6    (2) 4 3 = 4 3  
3—                      5—

(3) 9 8 = 9 8  
5—  
3—

(b)

4 3 9 8    4 3    4 3 9 8

6 5 4    4 3 9 8    5 6    6 6 4 3

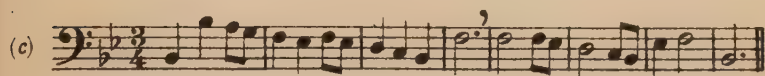
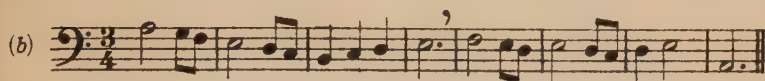
(c)

5 2    6 5 4 #    6 5 4 #    4 2    7 6    6 5 4 3

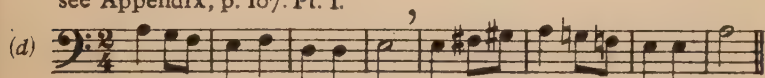




## 2. Add parts for S. A. T.



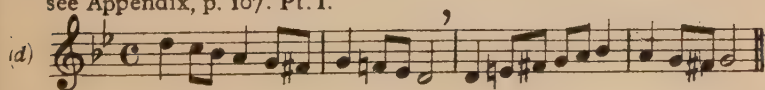
see Appendix, p. 107. Pt. I.



## 3 Add parts for A. T. B.



see Appendix, p. 107. Pt. I.



## CHAPTER XII.

## I. Add parts for A. T.

(a)

7 6 6 4 6 4 6 7

4 2 3 4

(b)

#6 6 6 7 # 6 6 7 #

4 3 5 4 # 2 4 #

(c)

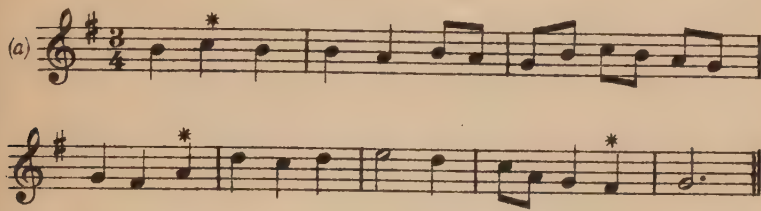
6 6 7 6 7 6 6 7

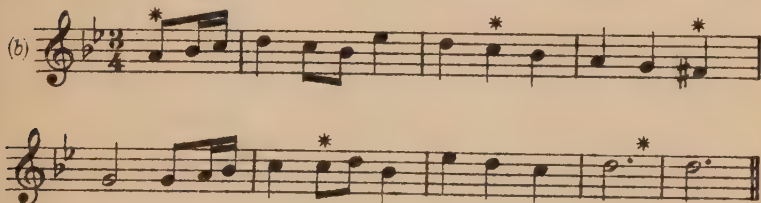
(d)

4 6 6 6 7


2 5 4

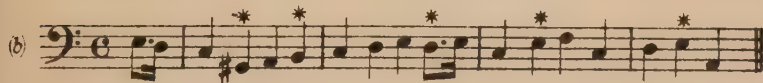
2. Add parts for A. T. B., using the dominant seventh at the points asterisked:-

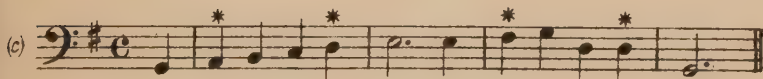
(a) 

(b) 

3. Add parts for S. A. T., using the dominant seventh at the points asterisked:-

(a) 

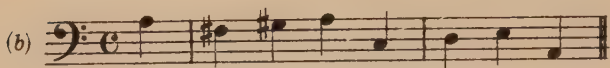
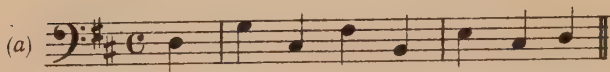
(b) 

(c) 

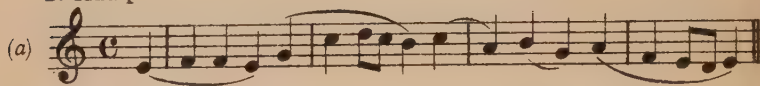
## CHAPTER XIII.

## VIIa IN MAJOR AND MINOR KEYS.

1. Add parts for S. A. T.

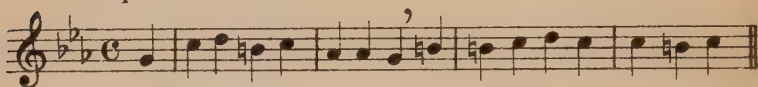


2. Add parts for A. T. B.



## IIa AND IIIa IN THE MINOR KEY.

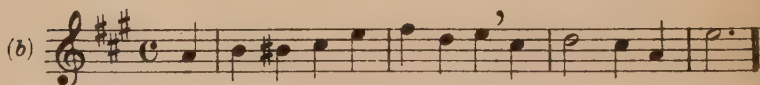
1. Add parts for A. T. B.



2. Add parts for S. A. T.

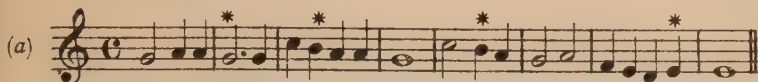
IIIb IN THE MINOR KEY, AND V WITH SHARPENED FIFTH  
IN THE MAJOR KEY.

Add parts for A. T. B.

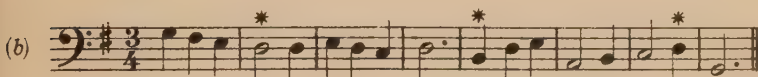
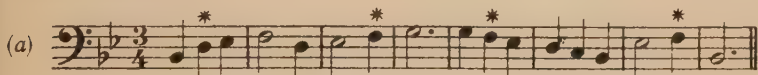


## CHAPTER XIV.

1. Add parts for A. T. B., introducing the mediant chord at the points asterisked.

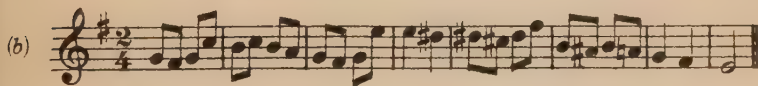
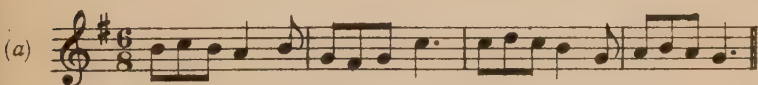


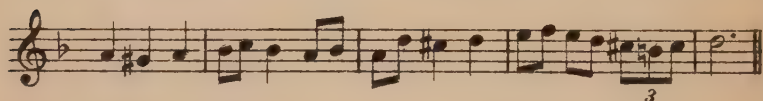
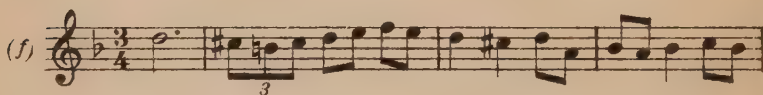
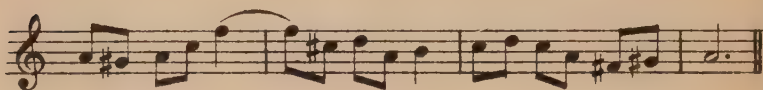
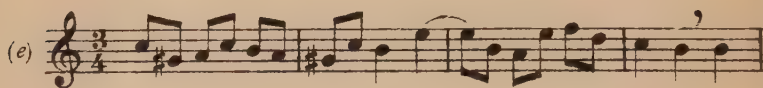
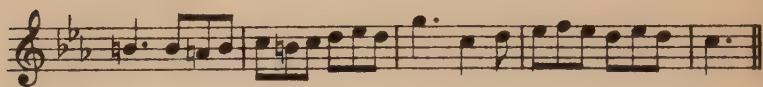
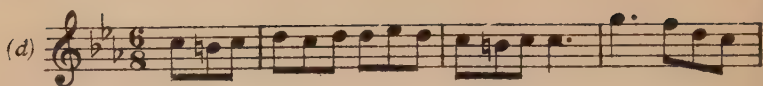
2. Add parts for S. A. T., introducing the mediant chord at the points asterisked.



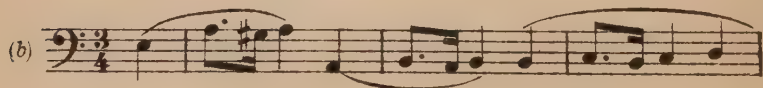
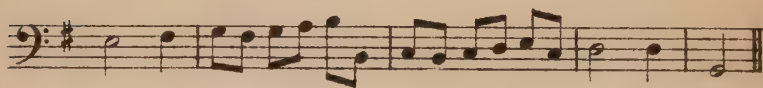
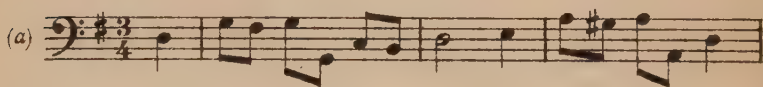
## CHAPTER XV.

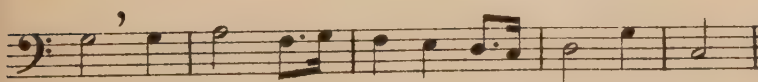
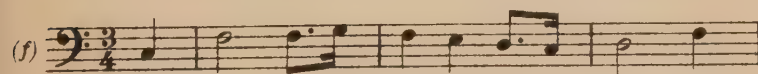
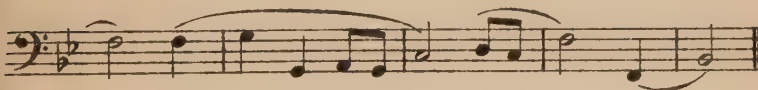
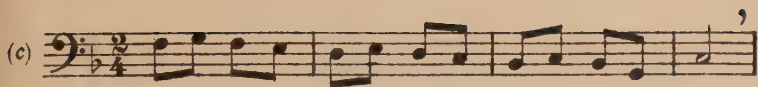
1. Add parts for A. T. B.





3. Add parts for S. A. T.






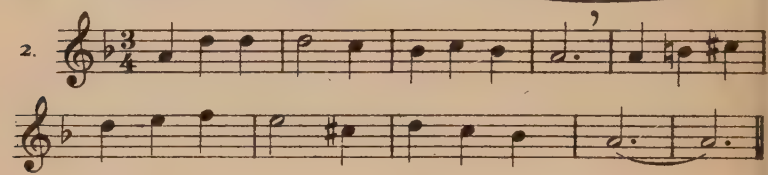


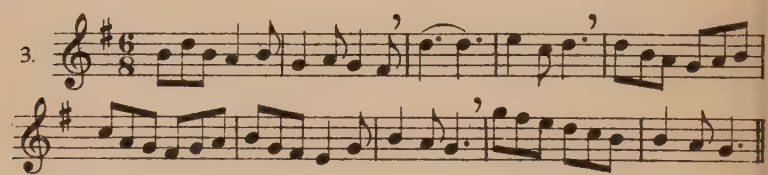
## MISCELLANEOUS EXERCISES.

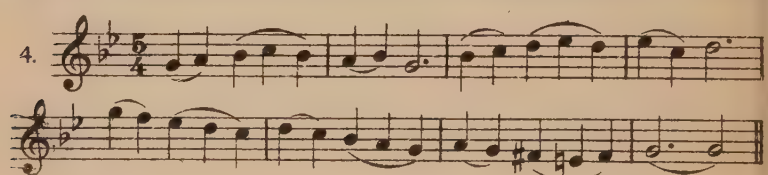
## SECTION A.

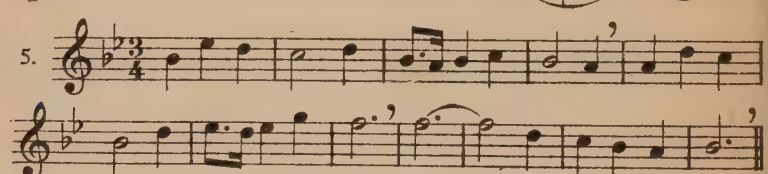
Melodies for harmonization, or for the addition of a bass only.

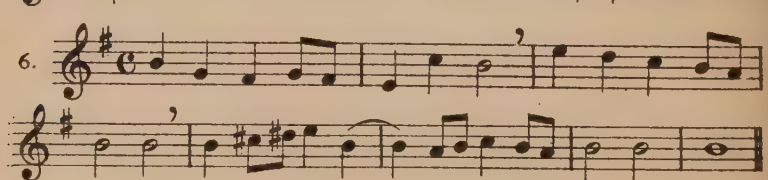
1. 

2. 

3. 

4. 

5. 

6. 



# SECTION C.

## CONSTRUCTIVE WORK.

1. Write sentences of eight bars length consisting of two phrases in four parts, choosing your own time. Introduce the chords given below in any order, and in any time value, but in the exact position given. (The various exercises set (melodies and basses) will serve as a guide).

F major.

(a)

G major.

(b)

C major.

(c)

D major.

(d)

C minor.

(e)


B minor.

B minor.

(f)

A minor.

A minor.



(g)

1 2 3

The image shows a musical staff with a G-clef. The first measure contains a whole note chord consisting of G4, Bb4, and D5. The second measure contains a whole note chord consisting of G4, Bb4, and D5. The third measure contains a whole note chord consisting of G4, Bb4, and D5. The notes are labeled 1, 2, and 3 respectively. The staff is labeled (g) on the left.

E minor.

E minor.

(h)

The image shows a musical staff with two systems of staves. The top system has a treble clef and a key signature of one sharp (F#). The bottom system has a bass clef and a key signature of one sharp (F#). The music is in E minor, as indicated by the text 'E minor.' above the treble staff. The first measure of the treble staff contains a triad of E4, G4, and B4, with the number '8' written below the notes. The first measure of the bass staff contains a triad of E3, G3, and B3, with the number '1' written below the notes. The second measure of the treble staff contains a triad of E4, G#4, and B4, with the number '2' written below the notes. The second measure of the bass staff contains a triad of E3, G#3, and B3, with the number '2' written below the notes. The third measure of the treble staff contains a triad of E4, G4, and B4, with the number '3' written below the notes. The third measure of the bass staff contains a triad of E3, G4, and B3, with the number '3' written below the notes. The letter '(h)' is written to the left of the bass staff.

2. Continue the following, forming sentences of eight or more bars.

Example 10 consists of two systems of musical notation, labeled (c) and (d). Both systems are in 2/4 time and feature a treble and bass staff with a key signature of one sharp (F#). System (c) shows a sequence of notes in the treble staff, including a half note F#4, a quarter note G#4, and a half note A4. System (d) shows a similar sequence, but with a different melodic line in the treble staff, including a half note F#4, a quarter note G#4, and a half note A4.

Musical score for "The Rose Tree" in 6/8 time, key of B-flat major. The score is written for voice and piano. The piano part consists of two staves (treble and bass clef). The first staff has a treble clef and the second staff has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The score is divided into two measures by a double bar line. The first measure is marked with a piano (*p*) dynamic and the second measure is marked with a forte (*f*) dynamic. The piano part features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, while the bass line consists of half notes and quarter notes. The voice part is indicated by a bracket on the left side of the first measure, with the letter (e) below it.















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